

THE MCGILL DAILY

Vol. 73 N°. 44

Thursday 1 December, 1983

Montréal, Québec

supplement

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(Deadline: 4:30 p.m., Tuesday, December 7, 1983)

The following committees must have the student positions
filled by December 15th, 1983:

Advisory Committee for the Selection of an Associate Dean of Students	3 students, at least 1 from grad. studies
Senate Ad Hoc Committee to Review Student Grievance Procedures	3 students, at least 1 from grad. studies
Committee for the Coordination of Student Services	2 students-at-large any faculty except Arts or grad. studies
Counselling Service Advisory Board	2 students
Undergraduate Area Library (Redpath) Advisory Committee	2 students

For more information, contact the Vice-President
(University Affairs), Steven Matthews, at 392-8971

"General Application" forms are available from the
Students' Society General Office, Room 105, of the
University Centre, 3480 McTavish.

Lisette Noodelman, Chairman
Students' Society Nominating Committee

the supplement

NFB
covers
TO
racism

by José Arroyo

Jennifer Hodge's *Home Feeling: A Struggle for a Community* is a very good film which focuses on the West Indian community living in the Jane-Schrift Corridor in suburban Toronto.

Jane-Schrift is a housing project started by the the Ontario Housing Corporation in the late 50's. Located 25 miles outside Toronto, it houses 60,000 people (15% of them West Indian) in

an area no larger than six square blocks.

The people in the project are plagued by high unemployment, isolation, lack of recreational facilities, welfare subsistence, and police harassment. The film touches on all these problems but focuses on the last.

Jennifer Hodge had full police co-operation in the making of this film. She was allowed to hook up to their radios and permitted to follow them on their

beats. This put her in a position in which she could monitor them and inspect the way they do their jobs, first hand.

The police are portrayed as inflexible, stuffed shirts, more apt to follow the letter of the law than help the community. They're also shown enforcing new regulations: sitting in an uncle's van or walking past a parking lot can become occasions for major interrogations.

The Jane-Schrift project becomes, in essence, a self-contained police state. Children ride their bicycles in the parking lot and play soccer in the corridor. Everywhere, there are police. There they are checking toilets, doors, lobbies and patrolling the corridors just as they do city streets in other cities.

All harassment is despicable. This instance, however, is particularly lamentable because these people have even less defenses against it than the average person. Most of them are immigrants, people on

welfare and single mothers. They are victims not only of unemployment but also of the stigma attached to living in the project by employers. (One is assumed to be a criminal just by giving Jane-Schrift as a place of residence.) Most of them have no knowledge of their rights and very little education.

Home Feeling shows us a situation in which people who are struggling to better their condition are frustrated by the system at every turn: a man is given thirty days in jail because he was accused of spitting on a policeman, to make an example of him. Another is humiliated by a counsellor in the manpower office because he wants to be an interior decorator. A woman, after working for seven years to bring her children over from Jamaica, finds herself unemployed two years later, living in a big concrete ghetto, a stranger to her children.

The film has become very controversial in Toronto. The police

have accused it of being biased in its portrayal of them. Unless one is familiar with the housing project before seeing the film, it's hard to say whether they're right. However, as Hodges said, "When the police want publicity they call the papers. These people can't do that."

Home Feeling gives them a rare chance to articulate their problems and to publicise them. Over the past few years these problems have been buried under piles of negative publicity which emphasized the racial tensions and the fist-fights without ever asking why they came to be. *Home Feeling: A Struggle for a Community* does.

That may be one reason why the police and city administrators have reacted so negatively towards it. The film shows us that police harassment and racism are not things that we can only criticize in other countries. They happen right here, hidden behind our dream of a multi-cultural mosaic.

al kultcha listings Critical kultcha listings Critical kultcha li

by Brendan Kelly

POP:

Skeleton Crew: Avant-garde weirdness with this two-man band made-up of veteran Fred Frith on drums and guitar and Tom Cora on drums, "contrebasse," and "vioncelle." I heard very good reports of their show at Cargo earlier this year. If Fred Frith is as good a musician as his brother Simon is a pop critic, then it should be an important rock show.

At les Foufounes Electriques (97 Ste. Catherine est). Tuesday and Wednesday, December 6 and 7, 20:30. \$8.00.

TV:

A Wedding: Robert Altman's 1978 satire of American mid-Western values is very funny even if his target is a bit too obvious and also a bit too easy to hit. The jokes take place at a wedding party where the bride's family — serious Irish Catholics — clash with the bridegroom's family — Italian immigrants.

Not Altman's best, but still worth watching since Altman is one of the handful of original American directors. Vittorio Gassman is good as is the underrated Carol Burnett.

CFCF 12. Friday, December 2, 1:00. Free, if you have a tube.

FILM:

Central America: The program consists of *Honduras au Coeur des Amériques* and *Carta de Morazan*.

Morazan seems like the more interesting of the two since it is made by Radio Venceremos, the official mouthpiece of the Farabundo Marti Liberation Front. It depicts daily life in the guerilla occupied zones of El Salvador, covering their literacy and health campaigns and the cultural side of these liberated areas.

This is a good first-hand source on El Salvador's revolution-in-progress and is an alternative to the Western media's coverage — use it.

Honduras is a Québécois documentary by Denis Fournier and the Centro de Comunicación Popular de Honduras, the result of three and a half years of filming in Honduras. I don't know the slant to this one but, at the least, it'll provide information about

these Alain Resnais films are considered classics in the documentary and fiction fields respectively.

Nuit et Brouillard is the best — the most powerful — documentary I've ever seen. It's a film about the ultimate degradation of human relations, i.e., concentration camps.

Amos Vogel, in his *Film as a Subversive Art*, calls it, "a searing meditation on individual and collective responsibility, a film

architect and a French movie actress is at the centre of *Hiroshima Mon Amour*.

"One of the seminal films of the modern cinema... it is the deep moral passion of the filmmaker (seen also in his earlier concentration camp film *Night and Fog*) and his bold break with stylistic conventions that mark this as one of the most original works of the post-war era." So comments critical kultcha favourite Amos Vogel.

enough for the Communist playwright, it is still a strong social commentary which equates bandits, police, and bankers.

The Hungarian government banned this German film in the 1930's because they thought it was "vulgar, ugly, obscene, serving revolutions." Makes me want to go see it, how about you?

At the Conservatoire. Friday, December 2, 21:00.

Peppermint Soda: Diane Kurys ingenious work about two French schoolgirls. A simple but touching film from a woman's point of view.

At the Seville. Tonight, 19:30 and Saturday, December 3, 19:30.

THEATRE:

Table Manners and Round and Round the Garden: Presented by the Concordia Theatre Department. Both are comedies written by Alan Ayckbourn.

At the D.B. Clarke Theatre in the Hall Bldg (879-4341). 'Til Friday, December 2. \$2 for students and \$5 for normal people.

La Contre-nature de Chrysippe Tanguay: Robert Lévesque calls it, "La création la plus remarquable de la saison, jusqu'à maintenant. André Brassard, dans une mise en scène précise, magique, nous fait découvrir un auteur, Michel-Marc Bouchard, qui signe la première pièce homosexuelle d'envergure du théâtre québécois."

At Théâtre d'aujourd'hui (1297 Papineau). 'Til December 3, 20:30.

ART:

Les Belles Oeuvres de Michel Tremblay: Exposition.

At La Salle de Lecture (1700 St. Denis). 'Til January 14, 1984.

Comrades, let us all
now go forth to take
bloody revenge!

Honduras, pays ignoré, république des bananes Dole et Chiquita, dont on a dit un jour qu'il était plus difficile d'y acheter une mule qu'un député."

At the Cinéma Parallèle (3682 St. Laurent). December 5th to 9th; *Honduras* — 19:30; *Morazan* — 21:30. Both are in French. \$3.00.

Nuit et Brouillard and *Hiroshima Mon Amour*: Both

about human forgetfulness, a reminder of a reproduceable past, an account of a cosmic horror, an archetypal, surrealist nightmare come alive... it aims to shock into awareness 'those who believe that this happened once and for all and in a single country and who do not think to look around and do not hear the cries without end.' "

An affair between a Japanese

At the Conservatoire (Hall Bldg., Concordia, 1455 de Maisonneuve Ouest). Monday, December 5 at 20:30. Both with English subtitles. \$1.99.

The 3 Penny Opera: Bertolt Brecht disapproved of G.W.Pabst's version of his 1928 play so strongly that he sued the producer for altering the content of his work. He lost the case. Though obviously not radical

sing...dance.. drink beer

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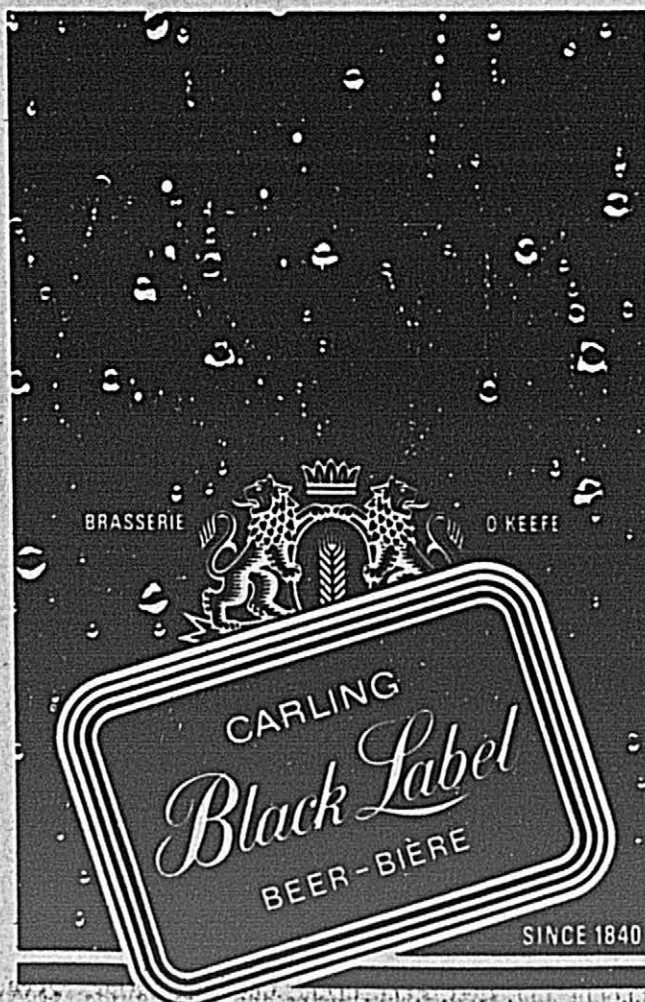


**Daily Publications Society
Société de Publications Daily**

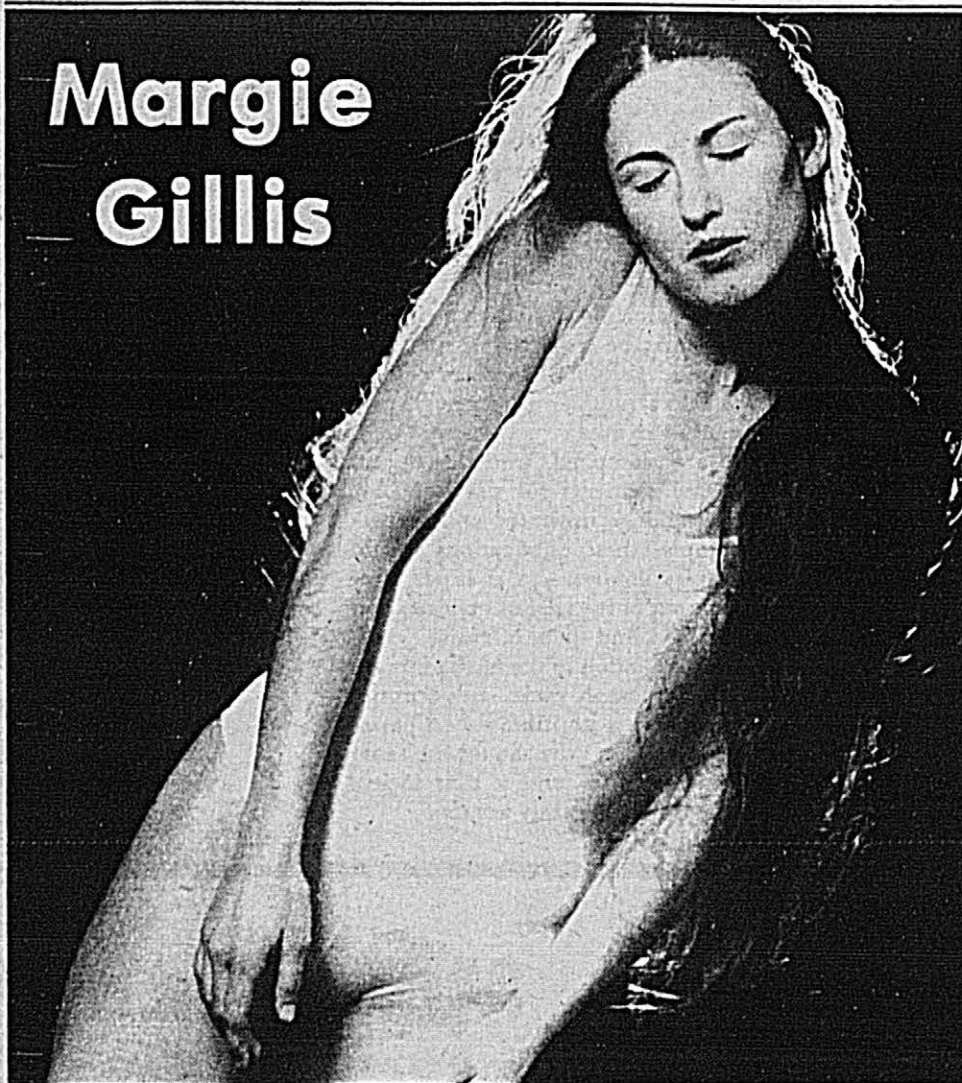
Today at 5 pm will be the annual meeting for the Daily Publications Society.

As a student you pay \$5.70 towards the McGill Daily. The annual meeting is your opportunity to come and discuss where this is spent.

The meeting will be held between 5-6 pm in Rm 310 at the Union Bldg.



the supplement

Margie
Gillis

by Angela Dunn

The Supplement has a reputation for printing only negative reviews which makes this one an anomaly. It was difficult to convince Brendan to print this, but ruptures in the ideology of a system are often useful, if not necessary. Thus, this is not a typical Supplement review; it is a glowing rave.

Trying to describe the essence of Margie Gillis is an exercise in futility. No list of hyperboles, however exhaustive, could possibly do justice to the kaleidoscopic talent of this woman, and her one-woman show, *Nouveaux Rêves/New Dreams*, currently at the Centaur. In fact, words tend to subvert the muted lyricism with which Gillis conveys her dynamic presence. Still, words are all we have.

Gillis' style is idiosyncratic, and has often been compared to that of her inspirational antecedent, Isadora Duncan. From athletic to graceful, from suffragette to peasant, Gillis evolves as a constantly emerging shiva. Fearlessly translating her every mood, emotion and personality in dance, every atomistic cell in her body trembles with meaning. She demonstrates a pyrotechnic mastery of her limbs and muscles. With a lucidity matched only by her technical adroitness, Gillis remains the centre and totality of her own creation. Psychologists should study her as an exception to the mind/body split rule.

To the music of *Talking Heads*, Lewis Furey, Michel Therrien, and yes even that nympho, Leonard Cohen, Gillis

presents a series of five short dances and one epic. The audience should expect nothing, except surprises.

In *Learning How To Die*, Gillis reveals feline anger. She is demonic, rabid, a silvery trout grasping for air, caught in a viscous aquarium, learning both how to die and how to fly. In the second half of the piece, she abuses a soft sculpture dummy in a sort of existential *pas de deux*. Crushing, strangling, and tearing this other self, Gillis hides behind it with venomous hatred/desire. Her mouth howls mutely behind the helpless creature, mocking its subjection to her violent tendencies. Ripping off the mask and biting the neck, Gillis finally leaves the death-defying body and goes for her own neck with an apoplectic vengeance.

In other dances, Gillis unfolds an Eley-sian rite, a tough punk work-out, a Celtic hornpipe, a peace movement homage. While the flavour of the individual dances varies, Gillis is always stunningly kinetic. Her choreography conveys hypersensitive interpretations of the music, even her facial expressions accurate to the nth degree. Her mythic hair is one of the few props, used alternately as a rope, a cape, a whip.

By the end of the performance, after and during two encores, the power this woman possesses had become more than evident. There was humility in her tears, joy in her laughter — all of which was extended to the audience.

To see is to believe, as the saying goes. See Margie Gillis; you'll believe in her. It's the twentieth century version of visiting an oracle.

All the good writers have gone to Tee Oh

by Frank Watts

Appropriately enough, the editors of *The Anglo Guide to Survival in Quebec* have dedicated their collection of soppy articles to a Montréaler who committed suicide when notified of his transfer to Ontario. For the most part, the book's attempts to promote dull, insipid copy as witty satire fall flat — dead dogs whipped senseless by boring *Montreal Gazette* and CBC types more attuned to churning out tired journalism and airing trite opinions.

This is not to say that *The Anglo Guide* doesn't have its odd moments. The Aislin cartoons, pulled from *Gazette* archives, are caustic indicators of the ironies predominant in modern Québec society and they lend the publication a modicum of dignity, though most are a few years out of date.

Also, Nick Auf der Maur and Jon Kalina show they've stirred their faculties of imagination — a rare resource in the English media, judging by this publication. The former's innovative version of Québec history and the latter's "last of the Anglophones" diary are compelling and, yes, funny stories.

The rest of *The Guide* truly sucks, which is not surprising considering its low objectives. "The funniest thing since Bill 101! More laughs than the Constitution!" the back cover blares. Some competition. A book that needs to remind itself of the definition of satire on the copyright page (from, logically, the *Shorter Oxford English Dictionary*) is in serious trouble right from the start.

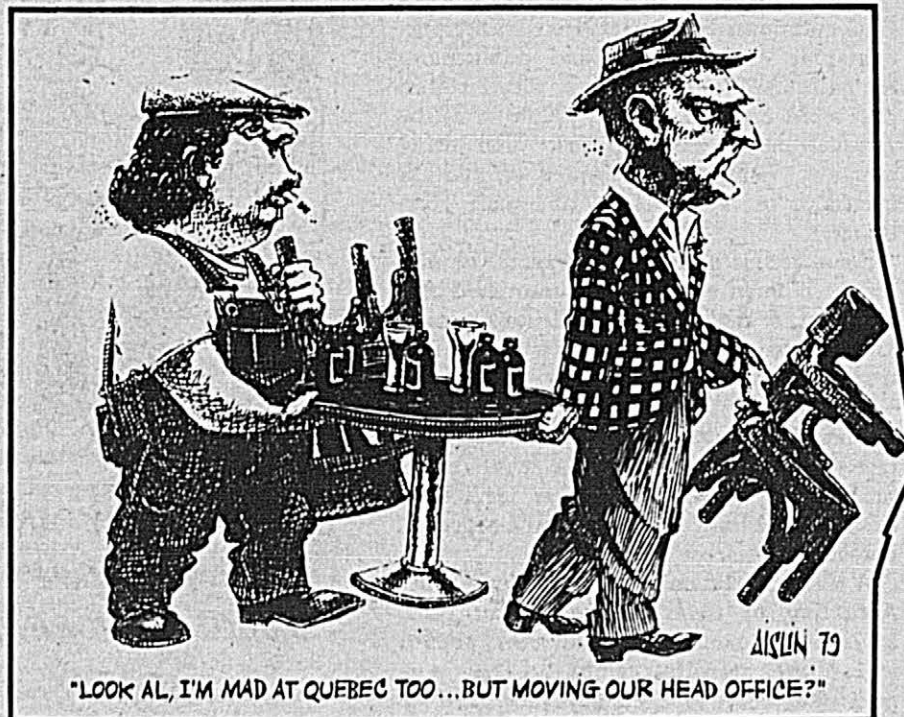
A compendium of juvenile articles stooping to school-yard humour, this edition only succeeds in maintaining Upper-Westmount and West-Island myths and

stereotypes. The Québécois are portrayed as either dumb garage mechanics who speak incomprehensible *joual* or as bearded, iconoclastic separatists intent on wrecking The Country.

Television columnist Mike Boone, in his pathetic "survival manual for the adventurous traveller" to East Montréal, betrays his upper-class roots when he refers to Bingo as "the curling of the east end." For Boone, the turf east of Boulevard St. Laurent is a wild and foreign land to which Anglo travellers are advised to bring the phone numbers of Murray Hill, Alliance Québec, and the Canadian Embassy. Mike can tell he's in a good restaurant when the cook is prominently tattooed and the waitress sports hickies. Handy sentences to bring along are the French version of "Fuck, it's cold!" and, alternately, "Fuck, it's hot!"

Basically, *The Guide* is a twist on Stephen Phizecky's number one rule when speaking Instant French: "Fill the air with words," he advises. The book complies by filling 125 of its 160 pages with hot, stale air. Repeated put-downs of the different quality of the French that's spoken here consistently grate on the nerves.

Shawinigan native Gerry Bergeron is the worst offender in this department. His guide to Québécois cursing (to make up your own curse add MON, a religious term, and STSIE) serves no purpose except perhaps that the English equivalents alongside the French swear words demonstrate the anal obsession of sexually-repressed WASPs. Bergeron's tips on the "secret code" of *joual* are immature and out-of-sync with the increasing pride Québécois take in their



language.

In fact, the entire book relies on extending tired stereotypes. According to Victor Dabby and David Sherman, a true indication of "Frenchness" is eating "fish on Fridays, hambourgeois on Saturdays, and soupe aux pois during the rest of the week." A real Québécois, apparently, smokes Gitanes and drives a Renault.

But take heart, Anglos, you too are typed. Québécois still see the English as "colonizers and exploiters," says Josh Freed. *The Guide* addresses itself to readers who not only know the lyrics to *It's a Long Way to Tipperary* but, as well, to that classic, *Lloyd George Knew My Father*.

This book belongs in the Western provinces of 15 years ago. Its publishers, Eden Press, have pulled out all the stops in its promotion campaign, including Christmas wrapping paper which promises "over 101 official laughs." I counted two snorts and one (very) short chuckle. It's a good thing for bookstores they don't grant refunds.

Then again, the book is already in its fourth printing and Anglo tee-shirts are all the rage. Both are on their way to becoming hot items this Yuletide shopping season. *Caveat emptor*.

The Anglo Guide to Survival in Quebec, Josh Freed and Jon Kalina, eds. Eden Press, 160 pages, \$9.95.

Regulate pornography

by Moira Ambrose

Pornography is the centre of many a controversy and its regulation the goal of many a movement.

Loosely defined, pornography is media exploitation on the basis of sex. In a modern context, pornography typically shows women exploited on a sexual basis in a violent sexual situation.

Pornography appears in several forms, including publications, advertisements, films, records and clubs. Pornography is not erotica. Erotica is the artistic and creative depiction of sex or sexual stimulation. It is not portrayed on an exploitative level. Sometimes portrayed lovingly, sometimes caustically, the intent behind erotica is sexual enjoyment on a mutual, not one-sided, level.

Pornography in advertising is an often overlooked aspect of the issue. For instance, *Cosmopolitan* can conceivably be labelled a soft-core pornographic magazine. In many ads, women are expected to exist within the sexual context of being eternally beautiful and eternally available for men. In commercials and posters, women are slotted into narrow social roles — mothers, teachers, secretaries, etc. — purely on the basis of their sex and the designated function of that sex in society.

The perpetuation of pornography has obvious and immediate social effects. Since pornographic establishments and publications are patronised largely by men, they instill in men sexist attitudes already visible — in the presentation of education, laws, and hiring practices. Women are accepted as, and expected to be, subordinates and male playthings.

Some recent pornography violates human rights. Women are whipped, murdered and cut apart, or tied to chairs. Often the women are expected to enjoy these acts or the fact that their participation in them is pleasing to "their man."

These are images their sons and daughters face when they buy a Mars bar at the corner store. The brutality of these depictions trespasses the basic right to live in a peaceful, non-violent society.

A blatant violation of human rights is rape. According to Lynn McDonald, an NDP leader who spoke at McGill last week, abused wives have been forced to act out pornographic scenes for their husbands. Men see rape scenes and accept them as realistically plausible. As the slogan goes, porn is the theory and rape the practice.

Although it has recently made headlines across North America, pornography is not the sole issue in the women's movement. Pornography is simply one of the most hotly debated issues, because it invites the possibility of censorship and reactionary responses towards it.

A fine but important line stretches between the notions of censorship and regulation.

Censorship is often correctly construed as a moral judgment on conduct. In ancient Rome, a censor was literally a magistrate who conducted a census and became an overseer of morals and conduct.

If pornography were stifled along these puritanical lines, the goals of the feminist movement and of human rights activists would be nullified. In the case of censoring pornography, the end definitely does not justify the means. Although pornography may be eradicated, its demise should not be forced by traditional and possibly religious arguments. The proponents of the status quo would again be thrusting their values upon society.



**DOES IT SAY ANYTHING
IN THERE
ABOUT TENDERNESS,
EMPATHY OR
WOMEN'S SEXUAL
NEEDS!**

Regulation, on the other hand, would bring pornography under the jurisdiction of constituted authorities. The government would act as a watchdog against the industry's harmful social effects. Rather than judging what is right and what is wrong, regulation judges who should be exposed to pornography, how, and when. Government regulation, already a practice, avoids moral judgement on what adults should be able to do, see, and read.

The obvious dilemma is, how much regulation is regulation, and how much regulation is oppressive, denying the rights to free press and speech? Concrete regulations can be applied restricting the impact of pornography and gearing it to people old enough to decide for themselves what they see and do. This legislation is not oppressive, but reasonable.

Laws can be enacted regarding zoning, advertising, licensing, and age requirements. Zoning ordinances can limit these establishments to certain sections of a city and advertisement may be restricted in size, content, and public visibility. Licenses can be issued to a select number of pornographic establishments in an area or not renewed until other laws are complied with. Age and distribution requirements for pornographic publications could be instituted and enforced. For example, these publications should not be bought by children and, in stores, they should be kept out of the view of children and other patrons who find them offensive.

The idea of regulation in the media is not a new concept. Supposedly racist, anti-semitic, or libellous content is unprintable on paper and edited from films. Why should the same standards not apply to content that incites violence, or is violent, against women?

Movement

by Christine Parlour

Sentimentality is dangerous. For women it is tantamount to suicide. There is a strain of thought in the women's liberation movement which is sentimental. It smacks of the stereotypes of Victorian England.

In the sixties, we learnt that "Black is Beautiful." This was followed by "Womanhood is Beautiful." Today we have regressed to "Women Loving Women." This piece of graffiti is scribbled on walls in student-occupied areas of town. It is presumably meant as a subversive statement, but such it is ineffective.

To flaunt the fact that women share an emotional bond — loving — is hardly earth-shattering. It is certainly not news to a culture that has for generations observed this phenomenon and stigmatised it as "women's chatter," "gossiping over the fence," etc. There is no suggestion of urgency or militancy. Is this slogan really a harkening back to the days when women shared the emotional experience of darning their husband's socks?

The slogan is not even explicitly sexual. It just talks about Love. Our society has so tainted this concept that besides conjuring up the image of an obese flying baby, it is irrevocably associated with Bertha meets Harry at college, two kids, white picket fences, a station wagon and a cherry on top — marital bliss ad nauseum. Our culture sharply delineates between Love, the wonderful

transcendental state of subvience, and fucking, frigging, what you will. This conventional view, which assaults us from every oracle of our modern world, excludes "women loving women" from being anything but maudlin.

The original concept of women bonding together was one of "strength in numbers." There was comfort and group support to be found in sharing the common experience of being a woman. Unfortunately, the process of bonding self groups and a liberation of the self were conceived as a high-strung emotional life, sentimentality, obsession with self, and so on. In a desperate attempt to conquer prejudice and deep-seated insecurities, women banded together to discuss their condition.

Out of this tradition have grown proclivities to self-absorption and a narcissistic abandon in psychoanalysis. This behaviour is completely unproductive in terms of ameliorating women's condition; it also reinforces those parts of female behaviour which are most stereotyped.

What woman could afford to indulge in deep and complex interpersonal obsessions? Presumably those women who have leisure time — affluent women. In the sixties, the genesis of the women's liberation movement was given impetus by the emergence of a strong black movement. Unlike the black movement, which

arose out of the economic deprivation of women's movement, the contradiction of the American Dream, the ability of education to achieve this due.

In persistently middle-class women's movement, become self-defeating, not be an effective way to alter the condition, can merely pandering to an elite. It produces a homogeneity for those who strive for success. In this it has failed. It has supported programs and incorporated into the structure of the Organizational Women's Reinforcement hierarchy by giving it services to the minority.

The women's movement demands support for demands from the movement. This is not surprising with their genocidal sterilization being forced on the women's consent.

If all women represented in demands, it would be a campaign for women over their own right to have children.

the SUPPLY

by Marcela Toro

After seeing *Not a Love Story: A Film About Pornography* by Bonnie Klein, I was left with many questions and a blurred image of what the political alternatives to the problem were. Out of this came the necessity to make an attempt to clarify some of the questions that were brought up in the film.

Pornography is still a very controversial issue, raising many unanswered questions; among them, the implications of censorship, of what morality is, and most important of all, the question whether pornography should be the prime political target, such as it is for the women in WAP (Women Against Pornography).

In her article "Feminism, Moralism, and Pornography," Ellen Willis states, "Both rape and pornography reflect a male outlaw mentality that rejects the conventions of romance and insists, bluntly, that women are cunts." Furthermore, pornography reinforces the idea that we live in a society where the order of things hasn't changed significantly in many decades. Women, in developed countries, do participate more in production and in the work force, but a male ideology and patriarchal moral values still predominate, distinguishing between "good girl" and "bad whore."

This is not only seen in pornography, where women are objects of male sexual fantasies, but also in numerous advertisements where

Fight patriarchy

the good-girl plays a preeminent role in the selling of products. We see it on television (*Princess Daisy*), in fashion magazines (*Cosmopolitan*, *Seventeen*) and in movies (John Travolta and Olivia Newton John in *Grease*).

Females, in all cases, remain subjects of abuse. They are the target of male aggression as the blacks were and still are subject of the white man's sadism. The guiding conception of women hasn't changed in the ideology of our society, one of the reasons pornography makes them a direct target of violence. But another aspect plays an important role, that is, the channeling of all sexual "perversities" into sales. In the capitalist system, *everything* is a marketable product including all kinds of distorted sexual fantasies and criminal tendencies (a woman sucking a loaded (?) gun in *Not a Love Story*). If the public wants more violence, they'll have it.

Pornography has become more and more violent, and so have films in general. In the sex market, all fancies are for sale, not only females, but children, animals, you name it, and the profit is high.

The question is complex, but in a society such as ours, Willis says, "there are no legal or logical grounds for treating sexist material any different from (for example) racist or anti-semitic propaganda." This does not mean the woman's cause should be disregarded or put aside as secondary priority — the question specifically is: Should pornography be the exclusive political target?

It seems the general tactic to fight pornography has been the demand to outlaw sex-shops, magazines, etc. from the offended public eye. But it isn't that simple. The question of censorship is raised and we must understand that, should a moral censorship law be passed, or article 159 of the Canadian Criminal Code on obscenity severely put in action, it won't be those women, or in any case a progressive sector, that will determine what is morally admissible.

Pornography as propaganda that reflects male domination and power over women must be questioned in terms of an imposed ideology to which we are constantly exposed, and certainly it is this we must denounce and against which we must rebel. For this reason, it is necessary to question the use of censorship as a political tactic.

The boundary line dividing pornography and erotica is very indistinct when the Film Censor Board, for example, classifies a film as immoral. The results are the banning of such films as *The Tin Drum*, *Pretty Baby*, or *Salo, The 120 Days of Sodom*.

Who can tell us that gay magazines or gay clubs won't be considered a moral threat? We shouldn't forget that in Vancouver, the "good girls" marched to get rid of public prostitution and literally attacked a "bad whore." Are we going to join them? Probably not, but they are certainly willing to join the good cause against pornography. A powerful law of moral censorship is a real danger. In the fight for a more egalitarian society, the best we can do for now is not to have any law at all.

No to a "moral" law of obscenity that would allow the Establishment to use it as a tool to repress true sexual freedom, meaning freedom to express sexual preferences openly, and which promotes a sexuality insistent that women be subjected to male domination and play the invariably submissive role. But this doesn't necessarily contradict a demand for certain restrictions on the power of the ruling ideologues.

What we are really fighting is not only pornography, which is a reflection of a society with pathetically impoverished moral values, but for a society that must change its values in general — for more tolerance of the different kinds of people, disregarding sex, colour, and social class, and egalitarian in terms of opportunities.

In terms of political actions, concrete measures must be taken and there is more than one valid political cause in which women can, and have, engaged themselves successfully. We are all against pornography in principle, against its sexist character, but we must be careful that our actions won't turn against us at a given point. We admit the risk of moral censorship but, on the other hand, it doesn't mean we must swallow the arrogant imposition of sexist messages or the abuses of children, for example.

Perhaps the immediate solution is not a complete banning of pornography in its various forms, but a law of refutation that lies somewhere in between, like outlawing the use of children, the accessibility of this material to teen-agers, and prohibiting the legitimization of criminal tendencies (meaning murder, rape) as valid and "natural" sexual tendencies.

Besides any errors that women's groups might have made in their search for solutions to the problem of pornography, the debate and the "bringing it out in the open," have made us face the question of what pornography is all about; what it represents, what it threatens.

The debate about pornography is not over. Hopefully, when a course of action is taken, the political engagement won't end there.

ired in burbs

their day-to-day as the right not to. The organisers failed to realise the difference between birth control and population control. It was too far removed from their personal experience.

Freedom for women is not merely parity for middle-class women with their male counterparts. It also means freedom for black women, working-class women, women of every stratum in our society. The liberation of women cannot be looked at in isolation from the conditions of all the other groups in society. Women necessarily make up part of these groups. Women's liberation calls for total liberation.

This has been consistently ignored. It is illustrated by the American experience where black women were excluded from the women's movement. When women first began to struggle for the vote, the most powerful contingent, that from the middle-class (Stanton and Anthony), took a racist position. They did this to ensure that they got the vote, and to encourage the women from the South of the United States to join. They felt that if white women got the vote it would counter the power of the Black electorate. This philosophy resulted in the development of an "Anglo-Saxon superior race" mentality, and a subsequent cult of motherhood. Their mission on earth was to produce more beautiful blond babies.

Soujourner Truth succinctly stated the case for unprivileged

woman, when she described her life as a black slave and demanded the vote. Her justification was, "Ain't I a woman too?"

This is the perverse legacy which women have inherited today. A movement which professes to free them enslaves them. It provides a reinforcement of the values and stereotypes which women should seek to escape. It emphasises Love and sentimentality as the bond between women. Isn't there more than that? Isn't there a sense of common purpose, an intellectual consensus, a fierce pride in being the vehicles of necessary change?

The sentimentality which pervades the women's movement precludes the possibility of a rational analysis of women's state. Pastel colours blur harsh realities. They inhibit the necessary criticism needed to eradicate sexist attitudes, to which we are all prey.

Middle-class sexual politics gave new meaning to "the political is the personal." It reduced politics to interpersonal relationships, denying the possibility of effectively working towards change. In response to the obsession with self, and emotional weal, Nawal el Saadawi, speaking at the 1980 Women's conference in Copenhagen asked, "How can women who are being daily bombarded in Beirut be expected to worry about their orgasms?"

Our complacency is a dangerous thing.

the supplement

Can you cuddle up to ABC?

by Robert Costain

Their first album *Lexicon of Love* established ABC as a New Romantic pop band heavily influenced by the dance sounds of Motown. *Beauty Stab*, the British group's second release, emphasizes the New Romantic aspects of the band, while moving away from Motown and more towards conventional rock 'n' roll.

The album's first single *That Was Then But This Is Now* is not typical of *Beauty Stab*'s sound. *That Was Then* is more like tracks from *Lexicon of Love*.

Martin Fry and company have taken an entirely new direction on *Beauty Stab*. It is still recognizable as the same band which brought us the hit *the Look of Love* last year. But they have moved away from the dance sound associated with them and have opted for the guitar-oriented edge recognized as the trademark of groups like U2 or Big Country. Previously the band's arrangements had relied mainly on bass, drums, and lush-sounding strings.

This change of sound is not entirely unpleasant. *Beauty Stab* is a sign of the maturation of ABC as songwriters.

Vocalist Martin Fry has often been compared to Roxy Music's Bryan Ferry. But on *Beauty Stab*, Fry distinguishes himself as



a versatile vocalist in his own right. He is capable of handling orchestral dance tunes, gentle ballads, and fast, volume rock. While the sound is virtually perfect, the emotional impact is

cold and calculating. This coolness was more apparent on *Lexicon of Love*. ABC have admittedly warmed up somewhat. But their cynicism concerning the sincerity of human emotions becomes disturbing after a while.

While other groups like Men

at Work have used their second album to capitalize on a money-making sound, ABC have avoided the trap. This is an admirable, though somewhat frosty, set that, above all else, entertains the listener. Hopefully, ABC will not cease experimenting with different sounds.

Is life artificial?

by Amy Kaler

"to me, life is artificial
and my poems, though they
may have/

the shape of poems
explode with a power ten
thousandfold."

Nguyen Chi Thien,
North Vietnam,
imprisoned since 1959.

Art is politics.

That was the assumption underlying the Censorwatch McGill reading of censored poetry on Monday night. It is an assumption borne out by the institutionalisation of literature through "Ministries of Culture" in many countries, and by the situations of the poets whose works were read.

The poems came from poets representing both ends of the political spectrum, nearly all of whom are now, or were, imprisoned for holding political views not shared by their government. Their poems were smuggled out of prisons and detention centres on cigarette foil and toilet paper, and have been compiled by Index on Censorship, a London-based group which monitors world-wide suppression of the arts.

The selection read on Monday avoided the extremes of propaganda and apolitical apathy, focussing on the response evoked

in human beings by inhuman environments — the last words of a child in a gas chamber, or the faith of a Salvadorean woman who credits the Virgin Mary with saving her from the soldiers overrunning her village.

Many of the poems were written inside state detention centres, and reflect the psychological reality of these places which is captured neither by government bulletins nor statistics.

"there were days when all prospects
lay on the far side of
blackness."

Alex Polari, sentenced
to 18 years in prison.

Many of the readings concerned the conflict between the "patriotism" demanded by the state, and that arising from conscience. Those responsible for the torture and suppression were rarely addressed directly in the readings; and then in admonition, rather than recrimination.

"you who invented sin — do
you not know

you forgot to invent
forgiveness?

in spite of you, tomorrow/
will be another day."

Chico Buarque, Brazil.

His songs have been banned
or rewritten since 1968.

The poems were read by three alternating readers, accompanied by a cello.

Is punk hunk your Idol?

by Marie-Catherine Giguère

Moving from punk's little darling to pop's newest, seducing star implies quite an increase in terms of fame and \$\$\$ for Billy Idol. Leaving England gave Idol the chance to renew himself, to throw away an image that had been given to him by the British press. This was two years ago.

Today, he has a big hit behind him: *White Wedding*. And he, or the people who manage him, tried to construct a revival with *Dancing with Myself*. His reputation and credibility suffered from this and *Rebel Yell* has been released just in time. It's a good album; commercial, yes, but well done.

Moreover, he has added keyboards to his music, and although they are overwhelmed by the guitars, they can be felt weaving in and out of the songs. His lyrics, which have a tendency toward sarcasm, are worth paying attention to. *Daytime Drama*, for instance, appeals to the "soap" slaves... one aspect of American life for which he has

some contempt. Other good titles are *Rebel Yell*, *Flesh for Fantasy*, and *Catch My Fall*.

No doubt about it, Idol will make a killing with *Rebel Yell*, mainly by attracting young teeny-boppers, 'cause he's got the looks alright... let's just hope

that *Rebel Yell* will make us forget *Dancing with Myself*, which still remains a Generation-X number, no matter what.

A tentative gig date has been set for January 13 and 14, but these are only rumours.

SCTV: Is this shit politically correct?

by Jon Berman

A taxidermist who stuffs his parents and brings his date to meet them; a man who buys a gun and hallucinates an OK Corral-style shoot-out; a construction worker who wears a dress to "prove a point," only to express disgust when he finds out his co-workers are gay. These are some of the scenarios presented by the Second City Touring Company, which appeared this past weekend at Place des Arts.

The Second City began in Chicago in 1959, specializing in improvisational comedy. The group opened a club in Toronto in 1973 and has produced

brilliant television (a true rarity) with the SCTV Network. Dan Ackroyd, John Candy, and Gilda Radner are some of the performers who began their careers at Toronto's Second City. The touring company's format remains true to the established Second City tradition: two acts of short scenes, and an additional act based entirely on the audience's suggestions.

The show differs widely from the SCTV Network, which has a self-contained subject — parody-television. Instead, it resembles a cabaret style production, which satirizes current trends and values. The quality of the

material ranges from mediocre to excellent. On the mediocre side, a man secretly snorting cocaine gets a shock when his wife asks, "Honey, have you seen the foot powder?"

The better material was more relevant to social controversies. The construction worker scene, mentioned previously, examines the hypocrisy often found in social crusades. The gun purchaser dreams he meets "Cowboy Bob" and must defend his right to keep his wife. In doing this, he accidentally kills her, and returns from his dream.

While the material was sometimes socially relevant, it

was usually entertaining. Commenting on university life, we get a song "Macro-eco-be-bop," a quick guide to economics.

The show was a pleasant diversion, but those expecting heavy theatre would be advised to look elsewhere. The dignified atmosphere of Place des Arts did not contribute to the overall effect of the show. It seems as though a true cabaret style location might have served the production better. However, in any location, the company has no shortage of talent, and the show is a guaranteed ticket to an amusing commentary on everyday life.

CLASSIFIEDS

Ads may be placed through the Daily, Room B03, Student Union Building, 8 a.m. to 2 p.m. Deadlines 12:00 p.m. two weekdays prior to publication.

McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. Exact change only, please.

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341 — APTS., ROOMS, HOUSING

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For immediate sale — 1974 G.M.C. 1/2 ton. Lots of rust, tires are great (snow), motor's great. \$70.00 or best offer. 989-9585 evenings & mornings.

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Looking for a lift from Miami to Montreal, between December 29th and January 2nd will share costs. Call Manon at 395-6620 or 484-8239 (after 17:00)

372 — LOST & FOUND

Found: one gold bracelet inscription — Mary Ann, May 16-82. Found in women's washroom, Union Bldg. Please contact: Ann 684-8188.

Found: Black pencil case in F.D.A. Auditorium. Valuable contents. Call 695-8731 & ask for Doug to identify.

Lost: Green raincoat (drizzle) at management party Union Bldg. Nov 25. Generous reward offered. Call Marie 671-2653.

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X-MAS SPIRIT! SHOW YOURS! Drop off a non-perishable food (clothes, money, toys) in box at union. Nov 30 - Dec 2. Thanks! McGill Cheerleaders & Ville Marie Social Service.

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385 — NOTICES

END OF TERM BASH Social Work presents pre-exam party - Dec 2 at 9:00 PM. Sigma Chi Fraternity 3581 University. EVERYONE IS WELCOME.

Fort Lauderdale Dec 27 - Jan 5 \$210 US. Acapulco Dec 31 - Jan 14 \$499 US. Hotel and transportation 482-6724 and 620-6130.

Editing, proofreading: — Theses, term papers, C.V.'s/resumes, promotional blurbs, etc. Reasonable rates. Call 270-5901, afternoons or evenings.

McGill Figure Skating Club — Election on 3rd Dec (Sat) 11:00-12:00 at Winter Stadium Skating arena. All new and present members welcome. Refreshment.

Microcomputer Users — If you own or use microcomputers, and like to contact others with similar interests, participate in this microcomputer user-survey. Call 849-3091 after 8 p.m.

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Persons interested in teaching english (no experience necessary) to Latin-American refugees. Call Pete (484-2151) or Amy (489-2486).

Artistic, imaginative: help decorate large room at residence for emotionally disturbed children for Christmas Party; few hours/week beginning December. Community McGill (392-8937), Union 408.

Volunteers still needed to coordinate events for winter carnival. Call 392-8976 or visit the Program Board office, B-07 in the University Centre. Get involved!

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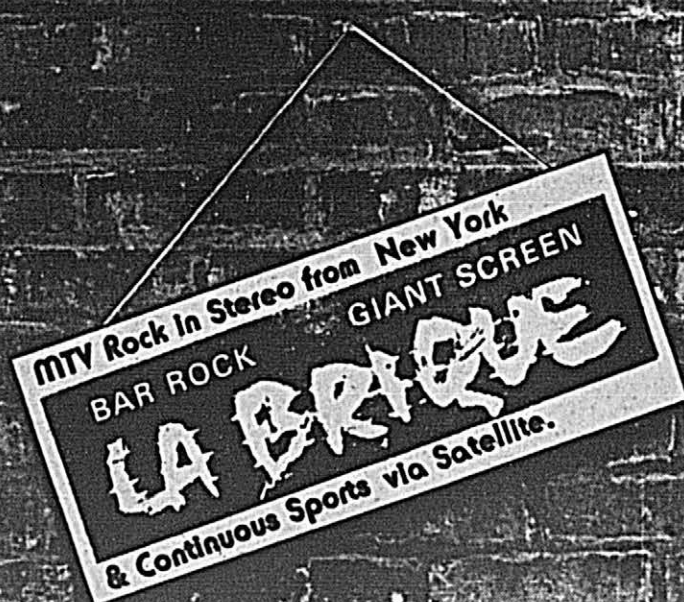
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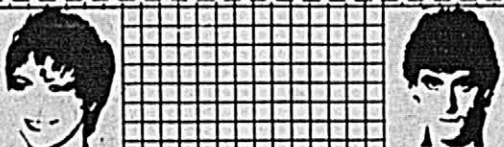
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TODAYS

Daily Publications Society — annual meeting. All members of student body welcome to discussion of financial affairs of the McGill Daily. Union 310, 17h00 to 18h00.

McGill Public Interest Research Group — meets in Union 415 at 16h00.

Morris Hall re-opens — with *The Golden Cuckoo*, by Denis Johnstone. A co-production of Irish Studies, Tuesday Night Café, and McGill Drama. 3485 McTavish, 20h00. Until December 3rd. Tickets \$3.00. Reservations: 392-4637.

McGill Arab Students Association — presents Dr. Elie Zureik, prof at Queen's, speaking on "Palestinians at the Crossroads." Leacock 232, 19h30.

Grenada: the inside story — with Don Rojas, press secretary to Maurice Bishop, and Dionne Brandt, CUSO volunteer in

Grenada. Macdonald-Harrington building, room C103E, at noon.

Humanistic Studies Students Association — pot-luck supper, 3484 Peel, 18h00. Bring a favourite dish, a friend. All welcome!

Concepts — all those interested in contributing articles to the 1984-85 Polisci Journal, come to Leacock 425 at 13h30.

The UIC presents — "The UIC and You" and "Who's Ripping Off Whom." School of Social Work, room 400, 13h00 to 14h30 and 16h00 to 17h30.

How to read the Bible as if it really mattered — discussion group sponsored by Chaplaincy Services, Newman Centre (3484 Peel), 16h00. Info: 392-5890 or -6711.

McGill Yoga and Meditation Society — presents "The Technique and Philosophy of Meditation." Religious Studies building chapel (2nd floor), 14h00 to 16h00.

FRIDAY

Armenian Students' Association — weekly get-together, Union 433, 13h00 to 15h00. Carmen will be there.

Debating Union — anyone interested in attending a Pub Round between Colgate U. and Concordia, meet in Debating Office, Union B-16 at 15h00.

Gays & Lesbians of McGill — dance committee meets at 14h00 in the office. Pot-luck supper later. Directions at office, Union 417, and at 392-8912.

Auditions! — for *Lu Ann Hampton Lavyer Oberlander* by Preston Jones, Moyse Hall, 15h00 to 17h00.

Morris Hall — *The Golden Cuckoo* by Denis Johnstone. 3485 McTavish, 20h00. Tickets \$3.00, reservations, 392-4637.

SATURDAY

McGill Arab Students' Association — invites you to commemoration of International Solidarity Day with the Palestinian People. Concordia U. Hall bldg, room 435, 19h30. Film *Palestinians Do Have Rights* followed by discussion with Edmond Omran. Coffee, Arabic pastries served. \$2, general; \$1, students.

Lesbian & Gay Friends of Concordia — Super X-mas Dance, Hall bldg (1455 DeMaisonneuve), 7th floor, 20h30 to 02h00. Doors close at 23h00. \$3.

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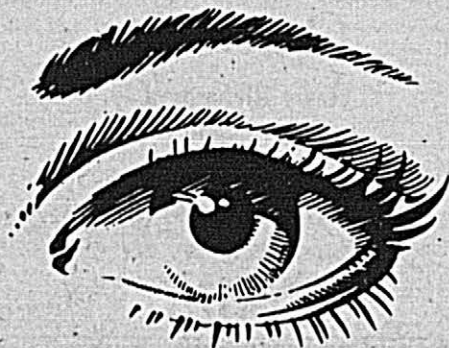


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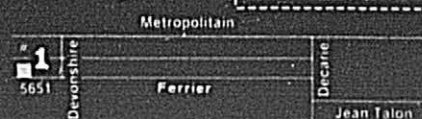
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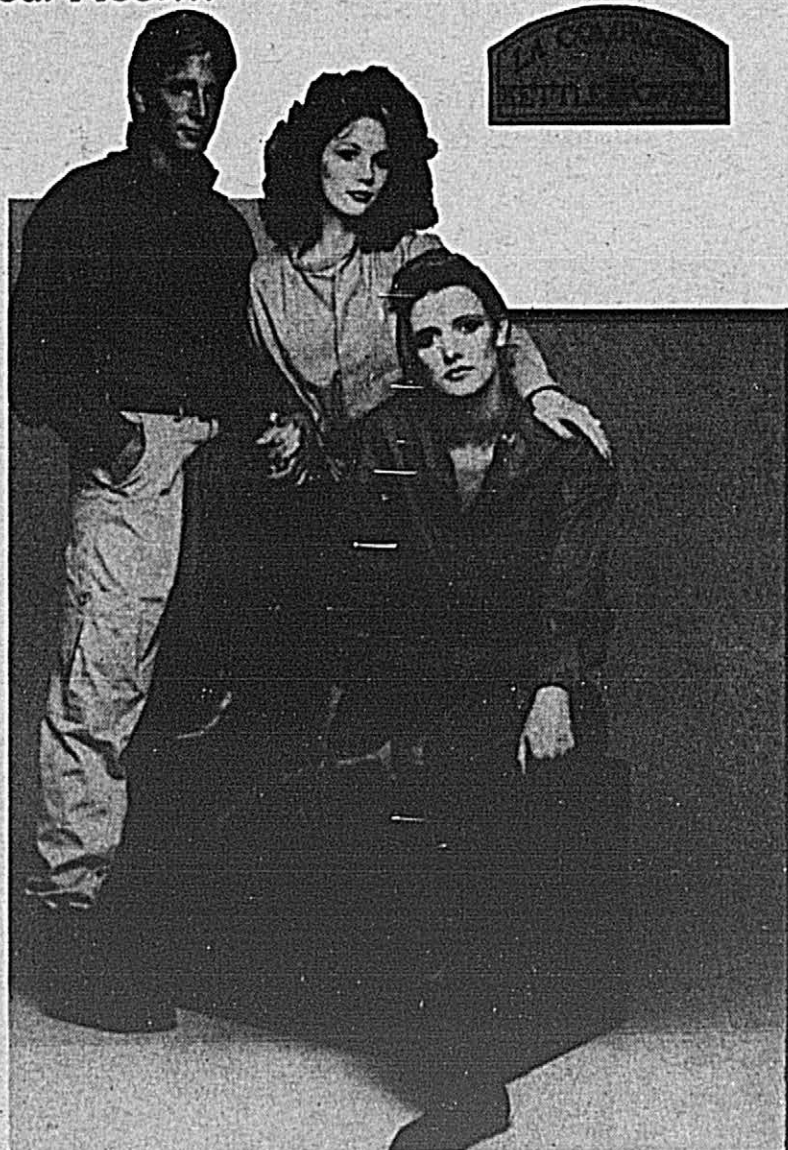
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